

Yearly Subscription, Twelve Numbers, \$3.00. Single Number, \$1.00.

KUNKEL'S MUSICAL REVIEW

MARCH, 1895.

Vol. 18. No. 3.

Whole No. 161.

32 PAGES OF MUSIC AND 12 PAGES OF MUSICAL
LITERATURE IN THIS NUMBER.

CONTENTS:

SONG.

POPPEN, RICHARD S. Three Little Birds.

PIANO SOLOS.

CONRATH, LOUIS. Albumblatt. (Album Leaf.)

MENDELSSOHN, FELIX. Confidence. (Vertrauen.) Song without Words.

STERNBERG, CONSTANTINE. The Pretty Shepherdess who became a
Princess. Op. 67, No. 2.

PIANO DUET.

ANSCHUETZ, OTTO. Our Boys. Fanfare Militaire.

PIANO STUDIES.

BERTINI-SIDUS. Bouquet of Flowers. Easy Preludes and Rondos.

Lily.	(Purity.)	Prelude and Rondo.
Mignonette.	(True Worth.)	Prelude and Rondo.
Rose.	(Love.)	Prelude and Rondo.
Violet.	(Modesty.)	Prelude and Menuetto.

 ST. LOUIS, KUNKEL BROTHERS. PUBLISHERS. 

KUNKEL'S MUSICAL REVIEW, MARCH, 1895.

We respectfully call the attention of our agents and the musical loving public in general to the fact that certain parties are manufacturing and have placed upon the market a cheap piano, bearing a name so similar to our own (with a slight difference in spelling) that the purchaser may be led to believe that he is purchasing a genuine

SOHMER PIANO.

We deem it our duty to those who have been favorably impressed with the fine quality and high reputation of the "SOHMER PIANO" to warn them against the possibility of an imposition by unscrupulous dealers or agents.



SOHMER & CO.,

Warerooms: 149-155 East 14th Street, NEW YORK.
KOERSER PIANO CO., Agents. 1108 Olive Street, ST. LOUIS.

THE PIANO PEDAL.

HOW TO USE IT CORRECTLY AND ARTISTICALLY.

IN TWO BOOKS.

CHARLES KUNKEL.

This method is to go hand-in-hand with all piano studies, from the very beginning.



BOOK I., \$3.00.

A practical explanation of the various methods involved in the artistic use of the Piano Pedal, with copious illustrations, showing how to laying a foundation for the right use of the Pedal, and correcting the more common mistakes made by the majority of players of the instrument.

BOOK II., \$3.00.

An artistic and practical application of the principles laid down in Book I. The object of this book is to teach and giving sonority to a piano by the use of the Pedal, making a crescendo beyond the power of the fingers, etc., creating various dramatic effects. Copious examples from the best pieces. Extraordinary effects produced with the Pedal. An analysis of the famous "Paganini" and "Tchaiikoff" (Sostenuto) Pedal.

KUNKEL BROS.,

612 Olive Street,

ST. LOUIS, MO.

\$5.00. EQUITABLE BUILDING, **\$5.00.**
6TH AND LOCUST STS.

FIVE DOLLARS

Per Year for a Box in the

SAFE DEPOSIT CO.

GEO. D. CAPEN, Pres.

EDW. A. SMITH, Supt. PASCHALL CARR, Treas.

MO. SAFE DEPOSIT CO.

\$5.00. Open from 9.00 A. M. to 4.30 P. M. **\$5.00.**

Acme Piano Mute

OVER 200,000 IN USE.

Have you an Upright Piano?

DO YOU WANT TO
Save it from Wear?

DO YOU WANT TO

Practice without Annoying

The rest of the family; the people above or below you; or your neighbors next door?

Acme Piano Mute

Will enable you to do all this, and more. It can be adjusted to any upright piano, by yourself, in a few minutes. It will prevent wear on your instrument while practicing; and add five years, at least, to its usefulness. You can practice in the same room as your family, without annoying any one sick or otherwise; this is an advantage worth considerable in itself. The price has been put within the reach of all.

Retail, \$5.00; to Teachers, \$2.50, prepaid.

AGENTS WANTED EVERYWHERE.

All your pupils, all your friends, all your neighbors, with upright pianos, will want one. The cost is little; the saving is hundreds of dollars.

Address all communications to

KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS, MO.

MAUREL COMPARES HIS AUDIENCES

THINKS Theatres are too big, and tells about his disputes with Verdi.

M. Verdi, the famous singer, who has a Grand Company in New York, used to spend a great deal of his time with reporters apparently, but he can be forgiven that, for he generally says something worth listening to. The New York *Herold* had a lengthy interview with him, in which he often talked long of many things, and among others his experiences with Verdi.

M. Maurel thinks the Metropolitan Opera House too large, and says he feels as though he were re-hearing in an open square. "Depend upon it," he added, "that you have few moments of retrospective reflection; 'it is good to have theatres too large. The voices cannot be heard at its best, with all its qualities and characteristics, in a hall beyond a certain size.' The amount of nervous energy, of magnetism, that it takes to hold and captivate an audience of such large proportions is simply incomparable. In 'Otello' for example, I felt a strain that I had never felt before, when it was given on Monday. Ordinarily I go through the second act without feeling any fatigue whatever. Well, on that occasion I was bathed in perspiration when the 'Credo' was finished, and at the end of Cassio's dream I was completely exhausted. The audience looked so far away. It seemed so big. There are approaches to it, but a vast number of alternatives more. I feel the difficulty of making my ideas of Iago's character clear to so many different minds, of impressing them upon so many varying temperaments, of concentrating so many points of view."

"And again, if so huge an auditorium is bad for the singer, what do you think of the actor? The human physiognomy is not so very big. What then is the value of facial expression at such a distance as separates the footlights from the proscenium? In so many of the large theatres of today, a gesture can be seen a hundred yards or more away, an expression upon the face is blurred to the view at a quarter of the distance. The face must become apparently an almost immobile mask. Certainly a great part of a most vital element in the actor's art must go for nothing. If it is not seen it cannot be appreciated."

M. Maurel then went on to describe the characteristics of the voice in various parts of the world, giving special heed to Russia, Roumania, and other countries.

The part however most interesting to musicians is where he talks of Verdi and his disputes with him, a portion of the interview we give as published: "When Verdi sang for me," said Maurel, "he means the studies for the production of 'Otello,' he was shocked at my idea of playing Iago with a clean shaven face. Not in the least, I said. You may

be quite certain that Iago made a careful toilet every day, with the most cynical tranquillity. 'No! No!' shouted Verdi, 'it will never do. You will look hideous!' Not flattering, was he?"

"Very well, you will have to take me as I am and not interfere with my role, no idea of the personage, no costume of the person, or something else."

"Grumbling, the maestro gave way, and I played the part as I had thought fit out. I remember that Verdi was in a box, with some of his friends, and he called attention to many things, and among others his experience with Verdi.

M. Maurel thinks the Metropolitan Opera House

too large, and says he feels as though he were re-

hearing in an open square. "Depend upon it,"

he added, "that you have few moments of retro-

spective reflection; 'it is good to have theatres too

large. The voices cannot be heard at its best, with

all its qualities and characteristics, in a hall beyond a

certain size.' The amount of nervous energy,

of magnetism, that it takes to hold and captivate an

audience of such large proportions is simply incom-

parable. In 'Otello' for example, I felt a strain

that I had never felt before, when it was given on

Monday. Ordinarily I go through the second act

without feeling any fatigue whatever. Well,

on that occasion I was bathed in perspiration

when the 'Credo' was finished, and at the end of

Cassio's dream I was completely exhausted. The

audience looked so far away. It seemed so big.

There are approaches to it, but a vast number of

alternatives more. I feel the difficulty of making

my ideas of Iago's character clear to so many different

minds, of impressing them upon so many varying

temperaments, of concentrating so many points of

view."

"And again, if so huge an auditorium is bad for the singer, what do you think of the actor? The human physiognomy is not so very big. What then is the value of facial expression at such a distance as separates the footlights from the proscenium? In so many of the large theatres of today, a gesture can be seen a hundred yards or more away, an expression upon the face is blurred to the view at a quarter of the distance. The face must become apparently an almost immobile mask. Certainly a great part of a most vital element in the actor's art must go for nothing. If it is not seen it cannot be appreciated."

M. Maurel then went on to describe the characteris-

tics of the voice in various parts of the world,

giving special heed to Russia, Roumania, and other countries.

The part however most interesting to musicians is where he talks of Verdi and his disputes with him, a portion of the interview we give as published: "When Verdi sang for me," said Maurel, "he means the studies for the production of 'Otello,' he was shocked at my idea of playing Iago with a clean shaven face. Not in the least, I said. You may

be quite certain that Iago made a careful toilet every day, with the most cynical tranquillity. 'No! No!' shouted Verdi, 'it will never do. You will look hideous!' Not flattering, was he?"

"Very well, you will have to take me as I am and not interfere with my role, no idea of the personage, no costume of the person, or something else."

"Grumbling, the maestro gave way, and I played the part as I had thought fit out. I remember that Verdi was in a box, with some of his friends, and he called attention to many things, and among others his experience with Verdi.

M. Maurel thinks the Metropolitan Opera House

too large, and says he feels as though he were re-

hearing in an open square. "Depend upon it,"

he added, "that you have few moments of retro-

spective reflection; 'it is good to have theatres too

large. The voices cannot be heard at its best, with

all its qualities and characteristics, in a hall beyond a

certain size.' The amount of nervous energy,

of magnetism, that it takes to hold and captivate an

audience of such large proportions is simply incom-

parable. In 'Otello' for example, I felt a strain

that I had never felt before, when it was given on

Monday. Ordinarily I go through the second act

without feeling any fatigue whatever. Well,

on that occasion I was bathed in perspiration

when the 'Credo' was finished, and at the end of

Cassio's dream I was completely exhausted. The

audience looked so far away. It seemed so big.

There are approaches to it, but a vast number of

alternatives more. I feel the difficulty of making

my ideas of Iago's character clear to so many different

minds, of impressing them upon so many varying

temperaments, of concentrating so many points of

view."

"And again, if so huge an auditorium is bad for the singer, what do you think of the actor? The human physiognomy is not so very big. What then is the value of facial expression at such a distance as separates the footlights from the proscenium? In so many of the large theatres of today, a gesture can be seen a hundred yards or more away, an expression upon the face is blurred to the view at a quarter of the distance. The face must become apparently an almost immobile mask. Certainly a great part of a most vital element in the actor's art must go for nothing. If it is not seen it cannot be appreciated."

M. Maurel then went on to describe the characteris-

tics of the voice in various parts of the world,

giving special heed to Russia, Roumania, and other countries.

The part however most interesting to musicians is where he talks of Verdi and his disputes with him, a portion of the interview we give as published: "When Verdi sang for me," said Maurel, "he means the studies for the production of 'Otello,' he was shocked at my idea of playing Iago with a clean shaven face. Not in the least, I said. You may

be quite certain that Iago made a careful toilet every day, with the most cynical tranquillity. 'No! No!' shouted Verdi, 'it will never do. You will look hideous!' Not flattering, was he?"

"Very well, you will have to take me as I am and not interfere with my role, no idea of the personage, no costume of the person, or something else."

"Grumbling, the maestro gave way, and I played the part as I had thought fit out. I remember that Verdi was in a box, with some of his friends, and he called attention to many things, and among others his experience with Verdi.

M. Maurel thinks the Metropolitan Opera House

too large, and says he feels as though he were re-

hearing in an open square. "Depend upon it,"

he added, "that you have few moments of retro-

spective reflection; 'it is good to have theatres too

large. The voices cannot be heard at its best, with

all its qualities and characteristics, in a hall beyond a

certain size.' The amount of nervous energy,

of magnetism, that it takes to hold and captivate an

audience of such large proportions is simply incom-

parable. In 'Otello' for example, I felt a strain

that I had never felt before, when it was given on

Monday. Ordinarily I go through the second act

without feeling any fatigue whatever. Well,

on that occasion I was bathed in perspiration

when the 'Credo' was finished, and at the end of

Cassio's dream I was completely exhausted. The

audience looked so far away. It seemed so big.

There are approaches to it, but a vast number of

alternatives more. I feel the difficulty of making

my ideas of Iago's character clear to so many different

minds, of impressing them upon so many varying

temperaments, of concentrating so many points of

view."

Metropolitan Opera Co.

UNDER THE DIRECTION OF
ABBEY, SCHOEFFEL AND GRAU,
FROM THE

Metropolitan Opera House, New York.

WILL GIVE

A Season of Grand Opera

Commencing April 1st, at

Exposition • Music • Hall. ——————

The Season will embrace Six Evening Performances and Two Matinees.

Sale of Seats begins March 11th, at Balmer & Weber's Music House, 908 Olive Street.

SEE READING COLUMNS FOR LIST OF ARTISTS AND SCALE OF PRICES.

A "SECOND BEETHOVEN."

A great loss to the musical world was entailed through the death of the brilliant and cultivated composer Benjamin Godard, which took place recently at Cannes, says E. S. Kelley, in the *Examiner*. Standing as he did among the foremost of French musicians, there being only three whom we would think of classifying with him—Sain-Saëns, Delibes, and Ambroise Thomas—was this one of the leading composers of the world?

If melody be beauty, harmonic freedom, ingenuity the soul, taste and judgment the orchestra counts for anything (and they should be considered everything), then Godard would have only two rivals outside of France—Grieg and Dvorák.

At a time when Germany is developing itself to the production of symphonies, concert suites and operas with meaningless leading motives, and when we have to look to other lands for ideal musical creations, Godard was one of the men whom we could least afford to lose.

To those of us who appreciated his undeniably genial compositions we were pained to learn a few months since that he was one of the candidates for the Government position made vacant at Geneva. That Mr. Godard was not chosen as musical organist of local repute. This, however, only serves to prove that it requires something besides mere merit to win the first positions which are offered by political, social and artistic organizations.

The competition for prizes is not very satisfactory to the sensitive man. If he wins the bright bit of gold that puts him above his fellows, he will have a feeling of regret for those who failed, while, if he loses, he will feel that he has been beaten, and seeing it one to one who does not deserve it. Godard was one of the few composers of the present day who throughout preserved a high average. Those of his works that we have had the pleasure of listening to, whether symphonies, chamber music, combination, voice or piano, everything shows a graceful polish, and no matter how light in character the themes are readily trivialis.

Of course he had his critics. I infer this from the numerous flings in the musical journals. The chief accusation was that he had an exaggerated estimation of his own merits. If this were constitutional, it was not his fault, but his unfortunate. On the other hand, he had been forced to bear a too violent expression of his opinion of himself by severe and unjust criticisms. An otherwise peaceful and naturally modest man can, by incessant attacks of perverse and factitious writers, with invariably ignorant misinterpretations, to end up with an exasperation that he becomes arrogant and sanguine, aspiration that he becomes arrogant and sanguine, aspiration that he becomes arrogant and sanguine.

This method of "taking the wind out of a man" is not only cruel and absurd, but in the majority of cases will produce the opposite result intended by those who would thus benefit him.

This may account for the strange taste displayed by the late composer, who, according to a friend who visited him while in Paris, was so much in love with himself in the salon of his house, labeled "Benjamin Godard—the second Beethoven."

Whatever may have driven him to such an extreme, another friend said, self-defense. It was by no means necessary to advise him to do so. The gifted Frenchman wrote many things which are far more acceptable to us, who are accustomed to the richness of Chabrier, Schumann and Wagner, than numberless who were not even Frenchmen.

This idea of paying a compliment to one man by calling him a second-hand somebody else—he that somebody Bach, Wagner, Napoleon or Shakespear—was a very popular absurdity. Berlioz has been called the "French Beethoven," while the "Chopin of the North," just as though these great masters could not stand on their own merits and had not, indeed, justified their claim to distinction irrespective of all reference to their prototypes. E. A. Macdowell, the all-American composer, is best known in Europe, once complained to me of an allusion to himself as the "American Beethoven."

We have also had American Wagners, Berliozes, Glazeborns, Sibylles, etc., but none of them are available. Let every man stand on his own bottom and be thankful for a bottom of its own to stand on, hopefully to be filled with the showers of heavenly inspiration, never worrying about those other tubs being larger or of a finer brand.

The Richard Wagner Societies of Berlin and Potsdam recently organized a grand concert at Berlin to introduce M. Sigfried Wagner to the Amateurs of the Prussian Capital as orchestra leader. Mine, Cosima Wagner assisted at the fete, and was honored with presence of the Emperor of Germany. The young Wagner was heartily applauded after the interpretation of several of his father's and his grandfather's (*Franz List's*) compositions. The young Wagner did not receive the distinction of being invited to the private box of the Empress, where she expressed to him her delight and satisfaction for his ability.

GRAND OPERA IN ST. LOUIS.

Announcement Extraordinary!

A season of Grand Opera, in French and Italian, will be inaugurated at Exposition Music Hall on Monday evening, April 1.

During the opening season of Grand Opera the management desire to express their gratification at the generous support accorded their efforts during the season of 1893-94; and feeling assured of the hearty approval; and with a full and efficient orchestra, chorus and ballet, making a complete ensemble, together with appropriate scenery, costumes and properties, the new brilliant season of Opera St. Louis will be even known as the "Opera St. Louis."

It is doubtful if any country ever saw a more thoroughly equipped operatic organization than that now controlled by Messrs. Abbey, Schoefield and Gray. It is announced that the St. Louis season will be given by the entire company, ballets, chorus and orchestra, the same as at the Metropolitan Opera House, New York City.

The following is a list of the artists:

Soprano—Mme. Sophie Drog, Mlle. Bauermeister and Mlle. Zeile; De Lusan, Mme. Emma Eames, Mlle. Lucille Hill, Mlle. Van Cauteen and Mlle. Mirella Heller, Mlle. Sibyl Sanderson, Mlle. Julia Miram, Miss Suzanne Ryan and Mme. Anna Maria.

Mezzo-Sopranos and Contralto—Mme. Soña Seaché, Mlle. Jane De Vigne and Mme. Eugenia Mantelli.

Tenor—Sig. Octavio Nouvel, Mons. G. Mauviller, Mons. J. C. L. de la Fontaine, and Mons. Jean De Reszke.

Sig. G. Rusconi, Roberto Vanni, Bogisl and Francesco Tamagno.

Bassoon—Sig. Mario Ancona, Sig. Maurizio Bensude, Mons. Alfonso Grondoni, Campanari, Vassalli, Vittorio Mazzoni, and Mons. Cesare Mazzoni.

Musical Directors and Conductors—Sigs. Luigi Mancinelli and E. Bevilacqua, Stage Manager: Mr. William Parry.

The repertoire will be selected from the following operas: "Roméo et Juliette," "Faust," "Le Trouvère," "Otelio," "Rigoletto," "Les Troyennes," "Lohengrin," "Les Huguenots," "Cavalleria Rusticana," "Samson et Dalila," "Lucia di Lammermoor," "Don Giovanni," "Le Nozze di Figaro," "Carlo V," "Mignon," "Il Pagliaccio," "Guglielmo Tell," "Semiramide," "Lakmé," "Marta," "Manon."

A subscription list for the week beginning Monday evening, April 1, 1895, comprising eight performances, will be issued at the box office and opened on Monday, March 25, 1895, at Balmer & Weber's Music Store, 908 Olive St., St. Louis. The season's sale will close Friday evening, March 22. Prices of seats—\$2.00 to \$4.00. The fare for single performances will begin Monday, March 25, 1895, at the above place.

Scale of prices for single performances:	
Parquette and first five rows Dress Circle.....	\$ 3 50
Parquette and first five rows Box Seats.....	3 00
Balcony, first and second rows.....	2 50
Balcony, third, fourth and fifth rows.....	3 00
Balcony, sixth, seventh and eighth rows.....	2 50
General admission.....	1 50
Single performance, lower floor, seating six.....	30 00
Boxes, balcony floor, seating six.....	25 00
Boxes, lower floor, for season.....	200 00
Boxes, balcony floor, for season.....	150 00

The following remarks on technique by Cesar Thomas to a Chicago interviewer will be of interest to more than ordinary interest by violinists: "As far as my technique is concerned it is not the result of arduous practice, but of concentrated thought. As a rule I play for three hours a day. Now with four or five minutes I can easily, with concentration, the work of three or four hours. Then why practice so much? I study in a scientific manner, and do not believe in so much practice. It is needful, however, to practise, but not necessarily to practice for hours. In Chicago I did not practice a note. Recently I did not take my violin out of its case for eight days; then I played in concert. I study the relations of things by mathematics. Through trigonometry, through geometry, I calculate my work. My unfailing technique has been determined, that is due to the simple means through which I obtain it. I hesitate to make my method public, nor do I know how to do it. Joachim desired me to publish it, but I will not do it. I am sure that it is too directly opposed to existing traditions."

MUSICAL INSTRUMENTS IN JAVA.

A Javanese orchestra is called Gamelang. It consists, save an exchange of the Rebab, a kind of violin with two strings, and the Kendang, a large deer, a sort of keyboard instrument with twelve bamboo reeds, which stand upright, and are about half a yard high, on which thin metal plates hang. These are similar to the small bamboo harps bound with cotton-strings. The Gamhangangs, a kind of harmonium, consisting of a narrow wooden box to which two strings are attached, on which small metal plates, which hang on a frame between this bamboo work. Little hammers covered with leather are used for these. They must always be struck with the hands, as the instrument is a large metal drum, except that instead of beating on the skin of the kettle-drum, you strike the metal Kenong, which is the instrument the Keling, the Kemplung, a kind of metal cymbal; the Gongs, copper drums, about three to four feet in diameter. They hang on a stand and are sounded with a thick stick. The Suling is a flute made of bamboo, the Kebyar, a bamboo flute and tam-tam, which are bounded with the hand. The Bedug is a large drum, the Suling is a flute made of bamboo, the Sumping is a harp with ten or fifteen strings. A bamboo instrument, several kinds of which are called Gamelang-salendra. The Gamelan Sekar is the royal Gamelang. It consists of heavy instruments, and is used in high festivals. The Gamelan mirung and the Gamelan pelog are less complete. The Gamelan is more complete. Besides these the inhabitants of Java have the Kendang, the Kecil or Wangsul, the Gamelan surohan, and others.

The Gamelan Kendang ngorek is used at royal banquets, etc., and several kinds of semi-musical instruments made of bamboo, not connected with the Gamelan orchestra. There exists a selen, consisting of ten to twenty reeds, all of which differ in size—a so-called Pan-flute with the lips. On a bamboo stand are two bags in form of bamboo, which, when moved about, produce a creaking noise. These latter instruments belong to the rice-harvest orchestra. Drums and clarinets are also used.

Buddhists have a sort of violin called Tarawanga, which has three metal strings.

The Ketjana, a form of guitar, the Tjalon, an instrument consisting of a bamboo rods of various size, tied together with binding. The Tjalon is the national musical instrument of West Java. The inhabitants have no written music. Their songs, called Pantungs, are Volkslieder, which can be heard everywhere, and are sung by young and old. Pantungs are very popular.

Brass instruments, etc., can be heard in large towns, where complete orchestras have been formed, which play at fêtes, dances, etc. There are men in Java who play in excellent time on an European brass instrument popular airs, which are much appreciated by the natives.

LOUIS HAMMERSTEIN SURPRISED.

Louis Hammerstein, who has played *piano* so long, will soon turn to *forte*, for on the 23rd of this month he celebrated his golden birthday at his residence, 234 Albion Place. The celebration was quite a surprise, and was sprung by the choir members of the Lafayette Park Presbyterian Church, where Mr. Hammerstein is director and organist. The guests attended to the refreshments until the ladies to the refreshments, and it is safe to say, that with Mr. and Mrs. Hammerstein as host and hostess, every one had a good old time. Mr. Hammerstein was presented with a beautiful music cabinet, and dedicated to the piano which is specially fitted to most happy and characteristic manner. Few musicians are as popular as Mr. Hammerstein or have been as prominently identified with musical progress in St. Louis. The following impromptu programme was rendered at the reception: 1. "Barcarola Solo." 2. "In June," Miss Fritz. 3. "Piano Quacking—'Goose Frying,' Hatchetstone, Professor Hammerstein. 3. "Duet—'He Be Thy Slumber,'" Mrs. Hammerstein. 4. "Vesper," Mr. and Mrs. Hammerstein. 5. "Barcarola Solo." Mrs. Hammerstein. 6. "Still wie die Nacht," Kremer. 6. "Barcarola Solo," Mrs. Hammerstein. 7. Quartette—'"Nymphs' Song," Mrs. Misses Barnes, Verder, Leonard and Ward. 8. "Caravelle," Miss Goodall. 9. "Drun Drift, My Drift," Miss Barnes and Botticher. 10. Tenor Solo—"Love's Sorrows," Schelly, Mr. Fathman. Guests were requested not to leave before completion of programme, as the "geese" would then be done.

MUSICAL JUNKEL REVIEW

March, 1895.

KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo.

Vol. 18—No. 3.

TERMS OF SUBSCRIPTION.

One Year, Twelve Numbers,
Single Number.

This includes postage as paper to all points.

\$3.00
1.00

Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be delivered to them at the price of \$1.00 per month. In renewing your subscription please mention this fact, and state with what number your subscription expired.

Entered at St. Louis Post Office as Mail Matter of the Second Class

MARCH, 1895.

CAUTION TO SUBSCRIBERS.

Do not subscribe to the Review through any one on whose honesty you can not positively rely. All authorized agents must give our official receipts, a fac-simile of which is shown on the third page of cover of the REVIEW.

KUNKEL'S PIANO RECITAL.

The second of Mr. Kunkel's piano recitals was given on the 13th ult., at the Delmar Avenue Baptist Church. Mr. Otto Kunkel, his son, assisted. Mr. Kunkel's recitals always draw out an audience, and are among the most enjoyable events of the season. The programme was admirably varied, and presented, among other numbers, two very creditable pieces by Richard Poppen, the well-known teacher and pianist.

In reference to Mr. Kunkel's playing, it is sufficient to say that he was at his best, and gave all present the magnificence treat they expected. Mr. Kunkel easily maintains a foremost position among the great pianists of the world.

Mr. Hein sang his numbers with the greatest artistic fervor, and was enthusiastically received. It is a pleasure to hear a tenor like Mr. Hein, who imparts to his work such an artistic color and finish.

The next recital will be given on March 27th.

Beethoven, Mass in E flat major (Thouat) *Quasi una Fantasia*; Op. 27, No. 1; (a) *Andante*, (b) *Allegro molto e vivace*, (c) *Adagio con espressione*, (d) *Allegro vivace*.

Brahms, *Piano Recital Etude* in C sharp major, No. 7, Op. 25; (b) *Second Impromptu*, Op. 36; (c) *Nocturne* in flat major, Op. 9, No. 3; (d) *Fantaisie Impromptu*, Op. 66; (e) *Scherzo* from Sonata in B flat major, Op. 53.

Rubinstein, (a) *Du bist wie eine Blume* (*Thou art Like a Flower*), Schubert, (b) *Der Erlöser* (*The Erlking*).

Poppen, (a) *Dance of the Gnomes*; (b) *On the Bay of Naples*; (c) Alden, (c) *Satellite*, Polka Caprice, Rive-King; (d) *Old Hundred* (Paraphrase de Concert), Melnotte, (e) *Trovatore* (*Verdi*); Grand Fantasy, introducing *Soldiers' Chorus*—Home to Our Mothers—Any Chorus.

The next recital will be given in the same place, Delmar Avenue Baptist Church, 43rd and Delmar Avenue, on Tuesday evening, March 5th.

CARL FAELTEN'S RECITAL.

The pianoforte recital given by Carl Faeltén, under the auspices of the Tuesdays Musical at Memorial Hall, was really enjoyed by all events of the season. Mr. Faeltén's reputation as a consummate artist was fully sustained. He presented a magnificent programme, which included numbers by Bach, Mozart, Rubinstein, Beethoven, Schumann, Raaff, Mendelssohn, and Gounod-Liszt. Mr. Faeltén has a host of admirers, who hope to hear him often.

DEATH OF MRS. J. A. KIESELHORST.

The many friends of Mr. J. A. Kieselhorst, the well-known piano dealer, will be deeply grieved to learn of the sudden death of his beloved wife, who occurred on Saturday, the 2nd inst. Mrs. Kieselhorst had a wide circle of friends who will miss her pleasant face and true womanly qualities. The burial service will be simple and impressive. Rev. Dr. Snyder read the favorite psalm of the deceased, and Mrs. Kieselhorst herself had marked during life, and a quartette from the Church of the Messiah sang some touching selections.

The friends requested to omit flowers, friends sent many most beautiful tributes, among which was a magnificent tribute from the piano dealers of the city. The pall bearers were Messrs. Charles Kunkel, Emil Mosenberg, George A. Anderson, Benj. F. Hulbert, E. R. Kroeger and E. M. Brink. The deceased left three boys, one of whom is in business with his father. Mr. Kieselhorst has the sincere sympathy of a host of friends in this his sad hour of bereavement.

KROEGER'S PIANO RECITAL.

E. R. Kroeger's third monthly piano recital was given on the 13th ult., at the Church of the Messiah. The programme consisted entirely of works of the Romantic School, such as Schumann, Chopin, Seeger, Leschetizky, Jensen, Kroeger, Gottschalk and Liszt. The programme was a decided success, and well attended. The next recital will be given Wednesday evening, March 13th, and will consist entirely of works by Robert Schumann.

APOLLO CLUB CONCERT.

The Apollo Club gave its second concert at Germantown on the 20th ult. Miss Theodore Pfauflin, soprano, and Mr. Hollmann violincellist, who were very enthusiastically received. The numbers by the Club, under the direction of Mr. Alfred G. Robyn, were magnificently rendered. Mr. Robyn is making the Apollo concerts occasions of genuine delight.

CHORAL-SYMPHONY CONCERT.

One of the most interesting of the Choral Concerts was that given on the 20th ult. Heinrich Hoffmann's *Canzoni* "Edith" was given and received with the most evident delight by the large audience in attendance. The soloists were Miss Effie Stewart, soprano; Miss Ruth Thayer, alto; George W. Ferguson, baritone; and William C. Williams, bass. All were well rendered their parts in a very creditable manner. The chorus, under Mr. Ernst's direction, was all that could be desired.

The next Symphony concert will take place March 29th, and will present Miss Maud Powell, the popular violinist.

STAVENHAGEN CONCERT.

One of the chief events of the season was the concert given at Entertainment Hall, on the 25th ult., by Mr. Bernhard Stavenhagen, the pianist, and Master Jean Gerardy, the violincellist. Mr. Stavenhagen's playing was as good as to sound the reputation of one of the great pianists of the world. His technique was faultless and his coloring that of the consummate master. Mr. Stavenhagen's interpretations proved him an artist in the highest sense. The tenor Master Gerardy played in a manner that surprised his hearers, for his rendition were those of a mature artist.

The Knabe grand piano which Mr. Stavenhagen uses in his concerts came in for no small share of the success won. Every wish of the great artist was responded to in a way that proved the instrument perfect in every sense.

CITY NOTES.

Bernard Stavenhagen, the famous pianist, spent a very enjoyable time at the beautiful residence of Mr. Charles Kunkel, whose guest he was on the occasion of his recent visit here.

Maud G. Gorin, teacher of piano, has removed from 111 East Franklin Street, to 412 Cook Avenue. Miss Gorin is a thorough and progressive teacher.

Louis Hammerstein gave the second of his very enjoyable organ recitals and musicals on the 18th ult. at the Lafayette Park Presbyterian Church. He was assisted by Mr. W. H. Miller, organist; Miss Paola Muench and Clara Braun, pianists; J. C. McIlvaine, tenor; and C. Kaub, violinist. A most creditable programme, which included organ numbers by Mozart, Weil, Thomas, Wagner and Saint-Saëns, and a sing-along.

Mrs. Georgia Lee-Cunningham, well-known soprano, who returned lately from a course of study with the world-renowned teacher, Madame Matilde Marchesi, of Paris, announces that she will receive a limited number of pupils in voice culture. Mrs. Cunningham will give instruction in oratorio, operation on the ballad singer, singing for the stage, attention to tone production, phrasing and enunciation. This is a rare opportunity for ambitious students who desire the highest advantages. In Mrs. Lee-Cunningham's class you will not only pupil the technical part of your art, but one day before she became such had fully demonstrated her right to rank among our foremost sopranos. Mrs. Lee-Cunningham has a voice of splendid compass and of great purity and sweetness; she is indeed magnificently equipped for her work. Mrs. Lee-Cunningham's address is 4249 Westminster Place.

London has eighty music halls. Of these about twenty are large and flourishing institutions capable of accomodating anywhere from four thousand to three thousand persons at a time, all with marble in exception, mines of wealth to the proprietors. These eighty establishments among them contrive, besides bringing wealth to the owners, to support ten thousand men, women and their families, the employees including the performers, stage auditorium heads, managers, clerks, scene painters, song writers and musicians. The halls also contribute indirectly to the support of musical compositions, musical schools, publishers, booksellers, machine, gas and electric light manufacturers, brewers, distillers and caterers, and in point of fact there is scarcely a single industry which is not in some way benefited, and very materially benefited, by these places of amusement.

GERMANY THEATRE.

Review of the Season.

This may be an opportune time to review the season which is now drawing to a close at the Germany Theatre, 14th and Lucas Place, and to make a reference to what has been produced, since it gives us the assurance that the Germany Theatre will be the leading dramatic institution in the city. Alexander Wurster has again been entrusted with the management for next year, and the rumors that the Germania will be converted into an English theatre are without foundation.

Since the opening of the Germany last September, the following classical plays have been produced: "Essex," "Die Heimath," "Marie Stuart," "Merchant of Venice," "William Tell," "Hamlet," "King Lear," "Medea," "Antony and Cleopatra"; besides the following dramatics: "Iron Master," "Pomona," "Scrap of Paper," "Geyer Waller," "The Slave," "An Aristocratic Marriage," "Love of Our Days," "Quasimodo," "Benefactors of Humanity," "Persepolis," "Brasile," "Professor Crampton," "Montjoye," "Don Cesar," "Kean," and "The War Plan."

SEND FOR SAMPLES.

We make Knit Pants for Boys of Remmants from our Merchant Tailoring Department, and sell them for 35 cents, 50 cents, 75 cents and \$1.00.

MILLS & AVERILL,

BROADWAY AND PINE.

Do you need an umbrella, a parasol, or a cane? If you do, go to Namestorf Bros., 314 N. Sixth, bet. Olive and Locust Streets. They will give you the best umbrellas for men and boys that had. Namestorf makes umbrellas and repairs them at their factory. People living out of town can order by mail, with the assurance that the most careful attention will be given.

If you have no appetite for breakfast, a pint of Cook's Extra Dry Imperial Champagne will give you one immediately.

TEACHERS.

Send for Kunkel Brothers' complete and descriptive Catalogue of Music, etc. This catalog embodies the choicest standard works in solo piano duets, piano studies, songs, etc. For teachers and students, *Kunkel's Royal Edition of Standard Works* is pre-eminently the finest in the world. It is the only correct book published in music, care fully fingered and is printed throughout, clearly indicating to the student the correct mode of reading and playing the composition. *Kunkel's Royal Edition* has been edited by the following eminent composers: Anton Rubinstein, Leopold Godowsky, Liszt, Carl Klinworth, Julia Rice-King, Louis Kohler, Ernest R. Kroeger, Theodore Kulak, Carl Reinecke, Anton Rubinstein, Charles and Jacob Kunkel, and others.

Erker & Bro., the popular opticians, are now in their new store, 608 Olive Street. Give them a call for anything in spectacles, eyeglasses, opera glasses, driving glasses, etc. They also supply special attendants given to oculists' prescriptions.

Dr. Enno Sander's Sparkling Lithia Water is especially adapted for the use of clubs, hotels and families. Sold by grocers and druggists.

Paris theatres took in \$5,900,000 in 1894. The Grand Opera heads the list with \$630,000; then follows the Comedie Francaise, \$40,000; the Opera Comique, \$30,000; the Varietes, \$20,000; the Renaissance, \$20,000; and the variety performance at the Folies Bergere, \$223,000.

"THE MUSIC OF THE SPHERES."

This phrase—a pure poetic fancy—is used to indicate a supposed harmony among the rolling orbs throughout the infinite expanse of space. No one has ever yet heard through the sound—so at least open to question whether there be any such music, the poets to the contrary notwithstanding; but there is no question as to the harmonies, the rays of sunlight which daily bathe the earth, the perfume of flowers, the power of the Pasteur Germ Proof Water Filter; for it imparts joy and gladness to all the household, in the sparkling purity of the water it supplies, from which every particle and drop is free from all that has been removed. Water from the Pasteur is not only delightful to the eye and taste, but absolutely wholesome and healthful—as the God of Nature intended water to be. St. Louis Branch, Pasteur-Chamberlain Filter Co., 1101 Olive Street. W. D. & C. R. Crandall, Managers.

A Weak Digestion

strange as it may seem, is caused from a lack of that which is never exactly digested—*fat*. The greatest fact in connection with

Scott's Emulsion

appears at this point—it is *partly digested fat*—and the most weakened digestion is quickly strengthened by it.

The only possible help in Consumption is the arrest of waste and renewal of new, healthy tissue. Scott's Emulsion has done wonders in Consumption just this way.

Prepared by Scott & Bowes, N. Y. All drugs.

A. P. ERKER & BRO., OPTICIANS.*Prescriptions of Oculists a Specialty.*

Second door west of Barr's.

617 OLIVE STREET.

SPECTACLES AND EYE GLASSES.

Optical Glasses, Telescopes, Microscopes, Drawing Instruments, Artificial Eyes, Etc.

*** BUY UMBRELLAS ***

Have them Covered
and Repaired

AT THE FACTORY

—OF—
NAMENDORF BROS.
MAKERS OF
**Fine Silk Umbrellas,
PARASOLS AND CANES.**

Edifying your mind in the Judgment of true value, we assure you that the more you pay for what you buy, the better you will appreciate a good thing when you see it.

OUR GOODS ARE THE BEST.
314 N. SIXTH, bet. Olive and Locust Sts.
SIGN RED UMBRELLA, ST. LOUIS.

REVIEW SUBSCRIBERS.

If you subscribe through an agent, see that you get our official receipt, a fac simile of which is shown on the third page of Cover.

J. L. ISAACS
WALL PAPER CO.
DECORATORS,
FRESCO ARTISTS.
INLAID HARD WOOD FLOORS.
EXCELSIOR BUILDING,
1210 Olive Street.
TRADE MARK

**T. BAHNSEN
PIANOS**

Grand, Upright and Square.

Are manufactured in St. Louis and endorsed by our leading artists for Durability, Touch, and Evenness in Tone. Warehouses, 1522 Olive St.

**THERE ARE SIX FEATURES OF
BARR'S
Great St. Louis Dry Goods House,**

ABOUT WHICH THE PUBLIC SHOULD KEEP FULLY INFORMED.

- 1st. The fact that every article worn by woman is for sale under their roof.
 - 2d. The fact that they are the largest "Gents'" Furnishing Goods are a specialty.
 - 3d. That but one price, and that the very lowest, is put upon all articles.
 - 4th. That this store is the most Central in St. Louis, and within but one or two blocks of any street railroad.
 - 5th. That customers are half-friedly welcomed.
 - 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheaper goods in St. Louis, via:
- | | |
|--------------------------|-----------------------------|
| Ribbon Store. | Cloth Store. |
| Notion Store. | Black Goods Store. |
| Embroidery Store. | Cotton Goods Store. |
| Lace Store. | Linen Goods Store. |
| Trimming Store. | Millinery Store. |
| Gents' Furnishing Store. | Dress Goods Store. |
| Hankieketified Store. | Paper Pattern Store. |
| Wool Goods Store. | Art Embroidery Store. |
| Calico Store. | House Dressing Store. |
| Summer Suiting Store. | Parasol and Umbrella Store. |
| Gingham Store. | Hosiery Store. |

Orders by Mail Receive Prompt Attention by Being Addressed to the

WM. BARR DRY GOODS COMPANY,
SIXTH, OLIVE TO LOCUST STREETS,

Your Clothing

You want it Good,
Stylish, Serviceable.
Everybody in St. Louis
knows that

F.W. Humphrey & Co.

Sell only that sort. Same
place for twenty years.

BROADWAY & PINE.

ALBUMBLATT.

(ALBUM LEAF.)

Louis Conrath

Allegretto. ♩ - 112.

a tempo.

A musical score for piano, showing measures 7 through 11. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 7 starts with a forte dynamic. Measure 8 begins with a eighth-note rest followed by eighth-note pairs. Measure 9 starts with a eighth-note rest followed by eighth-note pairs. Measure 10 starts with a eighth-note rest followed by eighth-note pairs. Measure 11 starts with a eighth-note rest followed by eighth-note pairs.

Copyright, Kunkel Bros. 1895.

4

a tempo.

mf

r.h. *p*

accel. *e cresc.*

f rit.

158 sp. 5

a tempo.

accel.

e cresc.
 rit.
a tempo.
 rit.
a tempo.
 2 3 5
 4
 1
 rit.
 4 3
 2

1582-5



Musical score page 6, measures 13-16. The top staff begins with a dynamic of *p*, followed by *rit.*, *a tempo.*, *p*, *accel.*, *cresc.*, *f*, *rit.*, *h*. The bottom staff begins with *p*, followed by *rit.*, *a tempo.*, *p*.

Musical score page 6, measures 17-20. The top staff begins with *a tempo.*, *p*, *accel.*, *cresc.*, *f*, *rit.*, *p*. The bottom staff begins with *p*, *rit.*, *a tempo.*, *p*.

1

accel. e cresc.

rit.

a tempo.

l. h.

1582-5

CONFIDENCE.

(VERTRAUEN)

Song without words.

Felix Mendelssohn Op. 19. No. 4.

*down signifies Pedal.
up to release the Pedal.*

Moderato $\text{♩} = 92$.

Introduction.

down signifies Pedal.
up to release the Pedal.

Moderato $\text{♩} = 92$.

Introduction.

Song

1079 - I

Copyright Kunkel Bros. 1888.

SHEPHERDESS PRINCESS.
 VON DER SCHÖNEN SCHAFFERIN DIE ZUR PRINCESSIN WARD.

3

Moderato, pastorale. $\text{♩} = 96$.

Constantine Sternberg,
Op. 67, N° 2.

The musical score is composed of five staves of piano music. The first staff begins with a dynamic of *f*, followed by a section marked *echo.*. The second staff starts with *mp* and includes a section marked *echo.*. The third staff begins with *f* and ends with *p*. The fourth staff starts with *mp* and ends with *p*. The fifth staff begins with *mp* and ends with *p*. The music is in 6/8 time throughout. Various dynamics and fingerings are indicated throughout the score. Performance instructions include "OFTURE PRETTY" and "HARPSICHORD". The score is titled "SHEPHERDESS PRINCESS." and "VON DER SCHÖNEN SCHAFFERIN DIE ZUR PRINCESSIN WARD." at the top, and "Constantine Sternberg, Op. 67, N° 2." at the bottom right.

Copyright, Kunkel Bros. 1894.

1548 - 5

The image shows ten staves of musical notation for a piano, arranged in two systems of five staves each. The top system starts with a treble clef and a key signature of one sharp (F#). The bottom system starts with a bass clef and a key signature of one sharp (F#). Measures 1-10 are shown, with measure numbers above the staves. Measure 1 begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of 140. Measures 2-10 begin with a bass clef, a key signature of one sharp (F#), and a tempo marking of 120. The music features various note values including eighth and sixteenth notes, rests, and triplets. Fingerings are indicated above the notes, such as '1 2 3' and '1 2 3 4'. Pedal markings like 'ped.' and 'ritard. e dimin.' are present. The score includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo). Measure 10 concludes with a dynamic marking of 'ff' (fortississimo).

Distant Horn.

A musical score page featuring two staves. The top staff is for the piano, indicated by a treble clef and bass clef, with a key signature of one sharp. The bottom staff is for the distant horn, indicated by a treble clef and bass clef, with a key signature of one sharp. The music consists of eighth-note patterns. The piano part includes dynamic markings *poco* and *stringendo*.

poco stringendo.

riten.

to.

Continuation of the musical score from page 5. The piano part continues with eighth-note patterns and dynamic markings. The distant horn part is also present. The piano part includes *riten.* and *to.* markings.

Con Brio.

Quasi caccia cavalliera.

Left hand alone.

Final section of the musical score. The piano part is labeled "Left hand alone." The music features eighth-note patterns and dynamic markings. The piano part ends with a final dynamic marking.

Continuation of the musical score from page 5. The piano part continues with eighth-note patterns and dynamic markings. The piano part ends with a final dynamic marking.

ad lib.

domin.

Final section of the musical score. The piano part is labeled "ad lib." and "domin." The music features eighth-note patterns and dynamic markings. The piano part ends with a final dynamic marking.

do re

sempre crescendo.

crescen.

simili.

1548 - 5

7

mf

ff

cres.

cen.

do.

f

sempre cresc.

ff

ff

ff

1548 - 5

LILY.
(PURITE.)

Notes marked with an arrow (\curvearrowleft) must be struck from the wrist.

Bertini.Sidus.

Allegro. $\text{♩} = 100.$

Prelude.

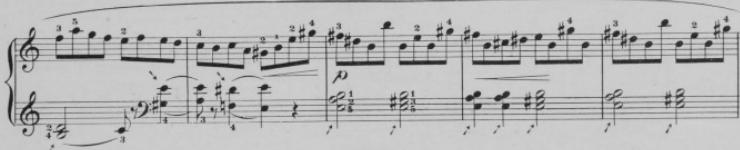
Moderato. $\text{♩} = 126.$

Rondo.

1567 - 24

Edition Kunkel.

Copyright. Kunkel Bros. 1895.



MIGNONETTE.

(TRUE WORTH.)

Bertini-Sidus.

*Notes marked with an arrow (↗) must be struck from the wrist.*Allegro. $\text{♩} = 120$

Prelude.

Rondo.

1567 - 24

Edition Kunkel.

Copyright, Kunkel Bros. 1895.

Repeat from $\frac{4}{4}$ to Fine.

ROSE.

(LOVE.)

Notes marked with an arrow (↗) must be struck from the wrist.

Bertini-Sidus.

Allegro ♩ = 100.

PRELUDI

Moderato. ♩ = 126.

RONDO.

Edition Kunkel.

Copyright, Kunkel Bros. 1895.

1567-24

cresc.

VIOLET.

(MODESTY.)

Bertini.Sidus.

Notes marked with an arrow(>) must be struck from the wrist.

PRELUDIUM.

Allegretto. $\frac{1}{100}$.

1567 - 24

Moderato. $\text{d} = 80.$

MENUETTO.

OUR BOYS.

UNSERE JUNGEN.

(*PANFLARE MILITAIRE.*)

Otto Anschütz.

Secondo.

Tempo di Marcia. ♩ = 132.

Secondo.

Tempo di Marcia. ♩ = 132.

Bassoon (Bassoon) and Piano (Pedal) parts.

Systems 1-5 of the musical score.

1. System: Bassoon: Forte dynamic. Piano: Pedal.

2. System: Bassoon: Piano dynamic. Piano: Pedal. CPEN.

3. System: Bassoon: Piano dynamic. Piano: Ped.

4. System: Bassoon: Piano dynamic. Piano: Ped. mf

5. System: Bassoon: Piano dynamic. Piano: Ped. CPEN.

OUR BOYS.

3

UNSERE JUNGEN.
(FANFARE MILITIAIRE.)

Otto Anschütz

Tempo di Marcia ♩ = 132.

Primo.

Giocoso.

The musical score consists of five staves of music for two pianos. The top staff is labeled "Primo." and the bottom staff is labeled "Giocoso." The music is in common time, with a tempo of 132 BPM indicated by the instruction "Tempo di Marcia". The score features various musical elements such as eighth and sixteenth note patterns, dynamic markings like "Ped.", "cres.", and "f", and fingerings (1, 2, 3, 4, 5) placed above the notes. The piano keys are numbered 1 through 5 to indicate specific fingerings.

Secondo.

4

The music is divided into sections by measure numbers 1 and 2. Measure 1 starts with a forte dynamic (f) and includes fingerings 1, 2, 3, 4, 5, and 6. Measure 2 begins with a piano dynamic (p) and includes fingerings 1, 2, 3, 4, 5, and 6. Measures 3 through 6 show continuous eighth-note patterns with various dynamics and fingerings. Measures 7 through 10 continue this pattern. Measures 11 through 14 show more complex chords and dynamics, with the instruction "Ped." appearing under several notes. Measures 15 through 18 continue the pattern with "Ped." markings. Measures 19 through 22 show a final section with "Ped." markings and a tempo marking of 992-8.

Primo.

5



1 2 *cantabile.*

Tromba.

Tromba.

Secondo.

Primo.

3

Secondo.

8

This page contains five staves of musical notation for piano and organ. The top two staves are for the organ, featuring bass clef, common time, and a key signature of one sharp. The bottom three staves are for the piano, with a treble clef, common time, and a key signature of one sharp. Measure 5 begins with eighth-note chords in the organ and eighth-note patterns in the piano. Measure 6 introduces sixteenth-note patterns in the organ and eighth-note chords in the piano. Measures 7-8 show complex sixteenth-note patterns in both instruments. Measure 9 starts with a forte dynamic (f) in the organ and piano. Measure 10 concludes with a final dynamic (ff) in both parts.

Primo.

THREE LITTLE BIRDS.

RICHARD S. POPPEN.

Moderato ♩ = 100.

Musical score for "Three Little Birds" by Richard S. Poppen. The score consists of three staves of music for voice and piano. The vocal part is in soprano range, and the piano part provides harmonic support. The lyrics are integrated into the vocal line. The tempo is indicated as Moderato with a tempo marking of ♩ = 100. The key signature changes from C major to G major and then to F major. The vocal line includes the following lyrics:

*Three lit . tle
birds Sat up . on a tree. The first said "Chir - up!" The
second said "Chee!" The third said nothing (The middle one was he) But*

The piano part features chords and bass notes. The score is presented in a clear, legible font with musical notation and lyrics integrated throughout.

sat there a blinking Be-cause he was a thinking, But sat there a

blinking Be-cause he was a thinking "Pee-wit, pee-wit, pee-wee.

a tempo.

Rec. a tempo.

Yes, that is it! Pee-wip, pee-wop, pee-wee! Pee-wip, pee-wop, pee-

rit.

wee!"

tempo.

Three lit - tle birds Sat up - on a bough The first said "Is it

dinner time!" The second said "No!... The third said nothing (The middle one was

he,) But sat there a blinking, Be. cause he was a thinking. But sat there a

blinking, Be. cause he was a thinking "Pee - wit, pee.wit, pee - wee.

Rec.

a tempo.

Yes, that is it! Pee-wip, pee.wop, pee.weel Pee.wip, pee.wop, pee.wee!"

Un poco piu mosso.

Two little birds

flew down to the ground, And soon, by working very hard,

Quasi parlante.
or thus.
fine fat worm they

fine, fat worm they found, The third flew down between them (The

accelerando.

mid.dle one was he) And ate it quick as winking, And ate it quick as

accelerando.

winking, And ate it quick as winking, Be.cause he had been thinking!" Pee-

rit.

wit, pee.wit, pee . wee.... Yes that is it! Pee . wip, Pee.wop, pee.

a tempo.

Rec.

a tempo.

wee brr..... Pee.wip, pee.wop, pee.wip, pee.wop, pee.wip, pee.wop, pee.wee!.

Allegro.

5

5

5

5

WORDS FOR A SONG.

There is a heart in this great, wide world
Where there is a heart that answers me;
So when I sing, "I have a heart, a heart,
There waits a hand I cannot see!"

Holy is that heart and pure,
With faith and love 'tis beaming o'er;
How can I help loving thee
Whose image will before me soar?

Dreams thus thy heart I guess;
Deep within their gentle depths
Deep within their gentle depths
There dwelt the gifts of heaven above.

MAJOR AND MINOR.

The new Conservatory of Moscow is nearly finished. Its construction will cost about \$1,500,000. The vestibule will contain the statues of Rubinstein and Tschaikowski.

What love is to man, music is to the arts and mankind. It is the language of the soul, the most ethereal language of passion, showing in a thousand ways all possible changes of color and feeling; and though only true in a single instance, it can yet be understood by thousands of men, who all feel differently.

Mr. Hermann Levi with Mott Richter and others are engaged to conduct at the series of New-York concerts given in the spring. Mr. Levi, moreover, very不久 will initiate his intention of going to England, appearing, of course, at the Mott concerts. Londoners consequently bid fair this season to have plenty of Wagnerian concert performances.

Theodore Thomas will celebrate, next July, the fiftieth anniversary of his arrival in this country and a half-a-century's service to the cause of music. Since the day on which he first footed on American soil, his history has been one with the history of music in this country. By violinist, conductor of grand opera between the age of 16 and 17, first violin in a quartet and leader subsequently conductor in orchestra, concertist at almost every period, he has been either the head or prominently identified with the greatest musical undertakings in this country.

Rubinstein, the famous pianist, went to confession one day in the Kasan Cathedral, in St. Petersburg. After the confession he stepped to the "sacristy booth" to inscribe his name. The sacristan asked him what name, rank and profession. "Rubinstein, artist," came the answer. "You are in service at some theatre?" "No." "You give instruction in some institutes?" "No." "I am a musician." "Then you are a professional?" "Yes, I am a professional, no." "Well, then, shall I inscribe you here?" "Yes." The two men looked at each other several moments. Then a "wise thought" in his own estimation, came to the priest. "What is your father?" he asked. His eyes brightened. "A merchant of the second class," he cried with ardor, "with a shop where all we know who you are! We shall write therefore: 'Son of a merchant of the second class,' " This scene gave Rubinstein much food for thought. It led him to establish his conservatory and the musical society, in order to teach the Russian people what the world musician might mean.

A recent writer in an Italian paper gives some interesting details concerning famous musical instruments. According to him, the Ruggieri cello, upon which Sigmar Platti, the celebrated Italian cellist, is valued at \$20,000. Sigmar Platti is said to have inherited it from General Oberer, in Berlin, a signor who died a year ago. Enrico Guaroldi violin is said to be worth \$1,500; Master Jean Gerardy's Guarnerius is valued at \$4,000; and Lady Halle possesses a Stradivarius said to be worth \$10,000. It formerly belonged to Ernst, Seiden, Spandau, and was given to the German government, one of which is lent to him by the Royal Museum of Madrid; and Dr. Joachim's collection of fine instruments is valued at \$100,000! Talk about poor musicians!

Here is the history of "The Lost Chord," whose sale in Great Britain alone has exceeded 250,000 copies. Arthur Sullivan had written the words and side of a lyrical ballad, and when the end was to be cut off, and his brother was sleeping, he chanced to come across some verses of Adelaide Proctor's, which five years before he had tried in vain to set to music. In the silence that night, he began to sing over again and again until the actual expression was conceived. A stray sheet of music paper was at hand and he began to write. The music grew, and he worked on, delighted to be helped while away the hours of watching. As he progressed he felt sure he had made a masterpiece, and he had the courage to find on the occasion of his first attempt to set the words. In a short time it was completed and not long after in the publisher's hands.

THE GERMAN OPERA ARTISTS.

We select from *Fredrik's Musical Weekly* a sketch of the leading members of the Damrosch German Opera Company, now performing at the Metropolitan Opera House, New York, and which will appear here in April.

Miss Rosa Hasselbach Sucher, the prima donna of the company, divides with Theresa Matten, of Dresden, the distinction of being the leading Wagnerian soprano of Germany.

Frank Schrecker was a musician in a small Swiss town, and the young damsels first attracted notice when singing in the choir of the cathedral at Friburg. The director of the Court Theatre at Munich heard her, and it was under his direction that she completed her musical studies. She made her first appearance in a drama at Zurich, and remaining there for two seasons she joined the company at the Opera House in Leipzig. Here she and Herr Sucher were married, and after a tour through the various German cities the two settled in Hamburg, where Frank Schrecker left the stage. He was a member of the company which Sir Augustus Harris took to London last summer, and she sings for a short season every winter at the Imperial Opera House in St. Petersburg.

Miss Anna Maria Bremer, the principal contralto, is an English woman of German descent. Her musical career began only five years ago, her first concert appearance being made at St. James' Hall after a few months of study.

Miss Bremer made her first appearance in Oxford in 1887, and was received with success. Miss Bremer, after some minor opera engagements, sang first at Covent Garden in 1892, and has since that appeared repeatedly in concert and oratorio. Conductor Leo S. Mischke brought Miss Bremer to America, where she has been engaged to sing for the recent Bayreuth festival, for which she drilled her in the role of Otrud in "Loheingrin."

Mme. Johanna Gadski has only been a few years on the stage, but her short career was sufficiently brilliant to secure her a place in the Bayreuth engagement. Her line of work is in the lighter Wagnerian roles. Elizabeth, in "Tannhäuser," is considered to be her best impersonation. She will make her debut as Elsa in "Loheingrin."

Miss Elsa Kutschera is already familiar to American audiences through her performances during the present season in concert. Miss Kutschera fulfilled her first engagements at the Altenberg Court Theatre, singing later at the opera of the Duke of Saxe-Coburg-Gotha, and also in various German cities. The rôle of Elsa in the Bayreuth opera at Drury Lane, London, Frasine Kutschera was a member of Sir Augustus Harris' company.

Other singers among the women of Mr. Damrosch's company are: Marcella Lindl, Nisa Schilling, Maria Maurer and Adele Lakoda. In Smith Street, in New York, the higher musical education was commenced. Miss Schilling, another singer trained in New York, has appeared already in public there. Miss Maurer, a pupil of Herman of New York and of Lange of Berlin, has also a very bright future. She made her last winter with Mr. Damrosch's direction. She will sing in this coming season Magdalene in "Die Meistersinger," and Fricka, Erda and Waldrunte in the operas of the trilogy. Miss Makart made her debut at Frankfurt in "Fidelio," and has appeared since that time in Russia, Sweden and Denmark.

Max Alvary, the tenor, made familiar through previous appearances here in German opera, made his debut at Welsmar; but it was in the Metropolitan Opera that his reputation became great principally through his performance of Siegfried, which he sang in his second season here. His popularity here grew greater every season, and the excitement which attended his farce debut at Welsmar has been equaled. On his return to Germany he became a member of the company of the Hamburg Theatre, and has sung at Bayreuth as well as in London and in most of the large German cities.

Nicolaum Rothmuhl, another tenor of the organization, is a Pole of German descent. He was born in Warsaw and trained for the operatic stage in Vienna. He was destined for mercantile life, but before he became a singer he had abandoned that for a brief time, and came to America to sing for the operatic stage at the Vienna Conservatory. He succeeded Seidmantel as the baritone of the Vienna Opera House, and is a popular concert and oratorio singer in Germany.

Rudolph Oberhauser, baritone, started life as an architect in Vienna, and afterward became a student at the Vienna Conservatory. He made his first appearance in Berlin, singing with especial success the rôle of Siegfried in "Die Walküre" and "Die Meistersinger." He is not at present a member of the Berlin Opera, but has played recently in the various German opera houses. James F. Thomson is a Canadian baritone favorably known through his performances in Europe.

The principal basses, Emil Fischer and Conrad Beckers, are too well known to require more than the mention of their names.

LELAND T. POWERS.

A great treat in store for St. Louisans will be the appearance of Mr. Leland T. Powers, on Saturday evening the 23d inst., at Entertainment Hall, the eminent impersonator.

The credit of Mr. Powers' appearance in St. Louis is due to Mrs. Mary Hogan Ludlum, the popular elocutionist and teacher, who has done much towards advancing the cause of eloquence. Mr. Powers will appear in David Garrick, one of the most charming of comedies, brilliant of dash, laughable situations and diversity of character. Mr. Powers impersonates all the characters, and with such absolute perfection as to have won the nation's admiration. The Eastern press has been unanimous in its praises of Mr. Powers, and it just to predict that those who hear him will carry away a remembrance that will last a lifetime. Students of elocution should not miss this rare opportunity of hearing a master.

MAKE STUDY INTERESTING.

"Teachers should constantly endeavor to keep their pupils interested, says an exchange, and indeed to make the study of music increasingly interesting. There are so many ways of accomplishing this, that it is difficult to give any code of rules which will be equally applicable to all."

Scholars differ in taste and temperament; some are more interested in one phase of music study to the neglect of an equally important phase, while others must of necessity be incited to proper diligence by accessory influences. This is peculiar to young persons between thirteen and seventeen years of age.

One of the great discouragements to a young person is to be obliged to grope in the dark through disapprehension of the subject, and, of course, to become easily fatigued by the teacher in giving more ordinary pains in explaining and demonstrating to that pupil, by example and otherwise, what produces the necessary results. It is important to be logical in our reasoning, for the young are thinkers in a more active capacity; but with the young, as with all other persons, the best way to effect, they are disposed to try and calculate the cause by analyzing the effects. Their conclusions are liable to be erroneous, unless they are the recipients of careful tuition.

Then, again, there are so many forms of making music, and, in particular, sentimental, a strong force; the sense of future enjoyment as the reward of what they are now doing, will be a great incentive to some minds. But I think the fact that the tide of sentiment has been so much swayed by that young person's education is considered complete without a certain theoretical and practical knowledge of music, would be a strong idea to impress on the mind of young pupils.

At any rate, the music-teacher who expects to succeed on a large and popular scale, must start out with the idea that she has chosen her profession primarily to *make finished musicians* out of her scholars, and as a result receive a living compensation.

Parents are getting loath to pay out hard-earned cash for the mere sentiment connected with the study of music. They want to see the finished product, the ripened fruit, the rich persimmon of mastership. And they are willing to pay high for it, as is plainly evidenced by the large price per hour that some master teachers receive.

A good story is told of Mascagni, the composer. During the latter's recent visit to London, while in his room at a hotel, he heard an organ grinder play the intermezzo from "Cavalleria Rusticana." The organ player, thinking the piece was well composed, and Mascagni was dawdling in the street, the composer addressed the organist, saying: "You play this entirely too fast. Let me show you how it ought to be played." "And what are you asked the wages?" replied the organ grinder. "The composition of that piece," replied Mascagni, and then he played the intermezzo for the astonished organ grinder in the correct tempo. Imagine Mascagni's surprise when, on the following day, he saw the same organ grinder from his house with a placard on the organ, on which was inscribed in large letters: "Pupil of Mascagni."

PROFESSIONAL CARDS.

PIANO, ETC.

O T T O A N S C H U E T Z,
PIANIST AND TEACHER,
Address, 2197 Sidney St., St. Louis.

W M. D. A R M S T R O N G,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumentation),
Address, Alton, Ills.

M R S. E M I L Y B O E D D E C K E R,
TEACHER OF PIANO,
Address, 1310 Sidney St.

L O U I S C O N R A T H,
Piano, Harmony and Composition,
Music Studio, Room 301 Fasig Bldg., 310 Olive St.,
Residence, 3426 Kenett Place.

M I S S E M I L I E E. D E T E R I N G,
TEACHER OF PIANO,
Address, 3013 Oregon Ave., or 3907 South 11th St.

M I S S D O L L I E D O W Z E R,
TEACHER OF PIANO,
Post-Graduate of Beethoven Conservatory,
Address, 3208 Lucas Ave.

V I C T O R E H L I N G,
PIANIST OF MENDELSSOHN QUINTETTE CLUB,
Music Rooms, 1804 North Broadway.

G E O R G E E N Z I N G E R,
TEACHER OF PIANO AND ORGAN,
Address, 2818 Russell Ave.

E P S T E I N B R O T H E R S,
Address, 2214 Locust St.

M I S S C O R A J. F I S H,
TEACHER OF PIANO,
Pupil of Mrs. Nellie Strong Stevenson,
Address, 3208 School Street.

M I S S M A R C E L L A L. F I T Z G R A L D,
TEACHER OF PIANO,
Address, 3515 Bell Ave.

C H A R L E S H. G A L L O W A Y, Pianist & Organist,
Organist 161 Presbyterian Church,
Address, 1225 Taylor Ave.

M I R S. L. W R A Y G A R E Y - D R A K E,
PIANIST AND TEACHER,
Address, 2839 Park Ave.

M A. G I L S I N X - A N G E L O R. G I L S I N X,
DIRECTORS, WEST END SCHOOL OF MUSIC,
Residence, 3856 Windsor Place.

M I S S M A U D E G. G O R I N,
TEACHER OF PIANO,
Address, 1119 East Whittier St.

J. P. G R A N T,
TEACHER OF PIANO,
Address 411 S. 23rd Street.

A U G U S T H A L T E R,
PIANIST AND ORGANIST,
Address, 3016 Franklin Ave.

L O U I S H A M M E R S T E I N,
PIANIST AND ORGANIST,
Address, 2346 Albion Place.

M I S S E M I L I E R I C H S,
TEACHER OF PIANO AND VOICE,
All ages—boys and girls.
Music Rooms and Residence,
3005 South 7th St.

A U G U S T W M. H O F F M A N N, P I A N I S T,
FRED VICTOR HOFFMANN, VIOLINIST,
Music Studio, 304 Olive St., Room 80. Emilie Building.

G E O. H. H U T C H I N S O N,
TEACHER OF PIANO AND HARMONY,
Address, Old Orchard, Mo.

D R. J. W. J A C K S O N, F. C. O.
ORGAN, PIANO, SINGING AND HARMONY, Etc.
Organist and Choirmaster of St. George's Church,
Address, 4101 Olive Street, St. Louis, Mo.

M I S S K A T I E J O C H U M,
PIANIST AND TEACHER,
Address, 1908 Lam St.

P. R O B E R T K L U T E,
Organist at St. Rose's Catholic Church,
Music Rooms, 204 Easton Ave. and 4513 N. 19th St.

E R N E S T R. K R O E G E R,
PIANIST AND ORGANIST,
(Harmony, Composition, Counterpoint and Instrumental),
Address, N. E. Cor. Grand Ave. and Olive St.

PIANO, ETC.

M I S S J U L I A B. K R O E G E R,
TEACHER OF PIANOFORTE PLAYING,
Address No. 3812 Washington Ave.

M R S. J O S E P H I N E H. L E E,
TEACHER OF PIANO AND THEORY,
Studio of Music, 3650 Olive St.

M I S S B. M A H A N
TEACHER OF ORGAN AND PIANO,
Organist Bethel Church, Grand Ave., Organ Dept., Beethoven
Conservatory, Music Studio, N. E. Cor. Grand Ave. and Olive.

M I S S M A R I E M I L L E R, M I S S L A U R A S C H A F E R
Pianists and Teachers of the Piano-Forte,
Address, 3229 Pine Street.

O. F. M O H R,
TEACHER OF PIANO,
Address, 6th South Fourth St.

P A U L M O R T,
Organist of St. John's Episcopal Church,
Teacher of Piano, Violin, Organ and Harmony,
Residence, 1425 2nd Carondelet Ave.

W I L L I A M C. N A V O,
TEACHER OF PIANO AND VIOLIN,
Address, Case of Balmer & Weber, Box 14.

M I S S C H R I N T E E N M. N O H I
TEACHER OF PIANO,
Teacher of Intermediate Dept. for Mrs. Strong Stevenson,
Address, 1412 Dodier Street.

M I S S M A M I E N O T H E I L P E R F,
TEACHER OF PIANO,
Address, 1806 Oregon Ave.

M I S S L O I S P A G E,
TEACHER OF PIANO,
Residence 4154 Westminster Place,
Mrs. Nellie Strong Stevenson Residence, 301 N. Jefferson Ave.

M I S S L I Z Z I E P A R O N S,
TEACHER OF PIANO,
Address, 1405 N. Grand Avenue.

M I S S N E L L I E P A U L D I N G,
PIANIST AND TEACHER,
Graduate of Beethoven Conservatory,
Pupil of Mrs. Nellie Stevenson, Address, 3012 Lucas Ave.

M I S S L I L L I A N P I K E,
TEACHER OF PIANO,
Address, 1019 N. Compton Ave.

A U G. F. R E I P S C H L A E G E R,
PIANIST AND TEACHER,
Address, 4020 Iowa Avenue.

A L F R E D G. R O B Y N,
PIANIST AND ORGANIST,
Address 3714 Pine Street.

E R N E S T L. R O B Y N,
TEACHER OF PIANO,
Address, 4173 Morgan Street.

F. S. S A E G E R,
TEACHER OF PIANO, ORGAN AND COMPOSITION,
Address, 2310 Cass Ave.

F R E D S C H I L L I N G E R,
TEACHER OF PIANO AND VIOLIN,
Conductor of Apollo Singing Club, Peter Wäckerlehor,
Address, 2148 Albany St.

E. A. S C H U B E R T,
TEACHER OF PIANO, CLARINET, HARPSICORD & COMPOSITION,
Address, 1200 Olive St., Kroeger and Charles Kroekel,
St. Charles, Mo., organs of Kunzel Bros., 612 Olive.

M I S S M A E A. S H E R R E Y,
TEACHER OF PIANO,
Address, 724 N. Garrison Ave.

T H E S T. L O U I S P I A N O S C H O O L,
MRS. NELLIE STRONG STEVENSON, Director,
Thomas Wm. Parker, Harmonium Instructor on all Musical
Subjects, 603 North Jefferson (Cor. Washington Ave.)

M I S S C L A R A S T U B B E L F I E L D,
PIANIST AND TEACHER,
Address, 3652 Page Ave.

M I S S M I N N I E S U T T E R,
POST-GRADUATE OF BEETHOVEN CONSERVATORY,
Address, 3812 Franklin Ave.

M R S. J. E. T H O M P S O N,
TEACHER OF PIANO,
Address, 2220 Oregon Ave.

G E O. C. V I E H,
PIANIST AND TEACHER OF PIANO,
Graduate of the Vienna Conservatory,
Address, 3001 California Ave.

PIANO, ETC.

M I S S A N N A V I E T H I S,
PIANIST AND TEACHER,
Address, 4482 Lindell Ave.

J. J. V O E L L M E C K E R,
TEACHER OF PIANO AND ORGAN,
Director Nord St. Louis Bandes Chor,
Org. St. John's C. Church.
Address, 3812 Evans Ave.

M I S S C A R B E R Y C O L M A R,
PIANIST AND TEACHER,
Organist Bethel M. E. Church.
Residence, 2235 Sidney St.

M I S S K A T H E E. W R I G H T,
TEACHER OF PIANO AND VOICE,
Post-Graduate of the Beethoven Conservatory,
Address, 3512 Laclede Ave.

SINGING, ETC.

M A X B A L L M A N,
TEACHER OF VOCAL MUSIC,
Music Rooms, 304½ North Broadway.

D E R C Y B L A N F O R D W E S T O N,
CONCERT TENOR AND VOCAL TEACHER,
Italian Method required in Italy.
Address, 3209 Laclede Ave.

S I G. H. B A R I T T A M U L L E R,
TENOR ROBUSTO AND TEACHER,
Pupil of Sig. Baril, brother and teacher of Adelicia and
Cecilia Muller.
Address, 2714 Olive St.

M R S. R E G I N A M. C A R L I N,
SUPERVISOR OF MUSIC, PUBLIC SCHOOLS,
Address, 1205 Taylor Ave., St. Louis.

M I S S E U G E N I E D U S S U C H A L,
CANTHALO,
Alto of Temple Israel,
Vocal Instruction.
Address, 308 N. 31st St., St. Louis.

A D O L P H E R I C K,
VOCAL STUDIO,
Address, 255 Locust Street.

M I S S L E T I T T A F R I T C H,
PRIMA DONNA SOPRANO,
Vocal Studio, studio Building.
VOICE CULTURE.
Address, 1530 Hebert St.

M R S. S. K. H A I N E S,
TEACHER OF VOCAL MUSIC,
Churches and Concerts, also by Professional Singers.
Address, 75 Vista Building, Grand and Franklin Aves.

M I S S C H A R L O T T E H. H A X - R O S A T T I,
VOCAL INSTRUCTION,
(Cor. Studio), 1827 Chouteau Ave.
To be seen Wednesday afternoons.

M I S S M A R I E K E R N,
TEACHER OF VOCAL MUSIC,
Graduate Dresden Conservatory, Engages for Concerts and
Church Choirs voice selected free.
Add., 107 Garrison Ave.

M I S S T O N I L I E B E R,
CONCERT SINGER AND TEACHER FROM BERLIN,
Address, 1016 W. Florissant Ave., Cor. Flinney Ave.
Mondays and Thursdays, 3 to 6 p. m.

M I S S J E N N I E M A R T I N,
CONTRALTO,
Address, 612 Olive St. In care of Kunkel Bros.

R O B E R T N E L S O N,
THE ART OF SINGING AS TAUGHT IN ITALY,
Beethoven Conservatory of Vocal Music,
Robert Nelson, Director.
3027 Washington Ave.

J A M E S M. N O R T H,
VOCAL TEACHER,
Music Rooms, 914½ Olive St., Room 7.

M R S. L O U I S A. P E E B L E S, (SOPRANO),
TEACHER OF THE ART OF SINGING,
Engages for Concerts and Oratorio.
Address, 3205 Morgan Street.

M M E. W I L H E M I N E R U N G E - J A N K E,
VOCAL TEACHER—(Old Italian Method),
Vocal Studio, 3217 Lucas Avenue.

C E O. F. T O W N L E Y (TENOR),
TEACHER OF VOCAL MUSIC,
Engages for Concerts and Oratorio.
Address, Room 411, Odd Fellows Bldg.

VIOLIN, CELLO, ETC.

P. G. A N T O N, J R.,
VIOLONCELLO,
Concert Soloist,
Address, 1830 Chouteau Ave.

F R A N K G E C K S, J R.,
VIOLINIST AND TEACHER,
Address, 2012 Hickory St.

MUSIC IN THE REVIEW.

Patrons will please remember that all pieces appearing in the Review are direct from the original sheet music plates, and are published also in separate sheet music form. They can be had of any music dealer, or direct of the publishers, Kunkel Brothers, 101 Olive Street.

AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 611 Chestnut Street. Ladies who are shopping will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

BEETHOVEN.

From the writings of John K. Paine we quote a few sentences:

Beethoven, the greatest of all instrumental composers, began his career as a pianoforte virtuoso, and his earlier compositions are chiefly for that instrument.

Beethoven's music, more than any other before his time, is characterized by violent contrasts, the themes, passages, rhythmic effects bold dissonances, and modulations, dynamic expression, varied and massive instrumentation.

In the cyclic forms of instrumental music, Beethoven's pre-eminence from all points of view—formally, technically, aesthetically, and spiritually. Moreover, there is a Shakespearian quality in his wonderful tone poems. Like the great poet, he touches every chord of the heart that appears in the imagination, and far exceeds that of others. Beethoven's creations, like Shakespeare's, are distinguished by great diversity of character; each is a type by itself. His great symphonies stand in a strong contrast to those of any other man, and the Shakespearian with each other. Beethoven is the least of a mannerist of all composers. Each composition leaves a separate image and impression on the mind.

A judgment of art Beethoven holds a foremost place beside the great poets and artists of all time—with Aeschylus and Dante, Michael Angelo and Shakespeare. Like these inspired men, he has widened and ennobled the mind and the soul of humanity.

HIGHEST HONORS



W. W. KIMBALL CO., CHICAGO,

THE ONLY MANUFACTURERS RECEIVING THIS NUMBER OF AWARDS FOR

PIANOS AND ORGANS.

J. A. KIESELHORST, General Agent,

Exposition Music Hall.

SEASON OF

WAGNER OPERA

UNDER THE DIRECTION OF

WALTER DAMROSCH.

Commencing April 22, 1895,

SIX NIGHTS & SATURDAY MATINEE.

Regular subscription and sale of season tickets begin Monday morning, Feb. 4, 1895, at Balmer & Weber's, 908 Olive St. Prices as follows:

Parquette	\$3.00
Dress circle, first two rows	3.00
Dress circle, other rows	2.50
Balcony, first three rows	2.00
Balcony, other rows	1.50

A discount of 20 per cent. will be made to regular season subscribers.

Seats will be reserved and held upon payment of one-third the subscription cost.

Portrait Catalogue.

CATALOGUE XI. Portraits to the history of the Theater and Music has been just published, and will be sent on receipt of 20 reichspfennige. Part I. A.-L. 410 numbers.

Munch.

I. HALLE. Antiquariat.



The WORLD'S FAIR

THREE MEDALS
AND DIPLOMAS

AWARDED BY THE JURY TO

KIMBALL Pianos,
Reed Organs,
Portable Pipe Organs

COMPRISED ALL INSTRUMENTS
PRODUCED BY

1000 Olive Street, ST. LOUIS.

SUBSCRIBE TO
KUNKEL'S
MUSICAL REVIEW,
THE GREATEST OF ALL MUSICAL JOURNALS.

Three Dollars per Annum.



CEO. KILCEN & SON,
MANUFACTURERS OF
Church and Parlor Pipe Organs,
Office and Factory: 639 & 641 Summit Ave.,
SAINT LOUIS, MO.

Faxing and Repairing done at short notice. Drawings, Speci-
fications and Plans furnished free on Application.

AGENTS
WANTED
EVERWHERE

Established in New York in 1851.
Established in St. Louis in 1872.

**KRANICH & BACH
PIANOS.**



STRICTLY HIGH GRADE INSTRUMENTS,
UNDOUBTED DURABILITY.

PERFECTION OF
MATERIALS AND WORKMANSHIP.
RESULT.

EXQUISITE TONE and ACTION.

The Delight of Pianists.

NEW IMPROVEMENTS.
NEW PATENTS. NEW CASES.

FACTORIES AND WAREROOMS:
235 to 245 E. 23d St., New York.

Newby Evans



UPRIGHT PIANOS

FACTORY:
E. 136th St. and Southern Boulevard, New York.

CHAS. A. DRACH

ELECTROTYPE CO.

ELECTROTYERS ————— AND ————— STEREOTYERS,

* * * COR. FOURTH AND PINE STREETS,
(Old Globe-Democrat Building)

ST. LOUIS, MO.

DECKER & SON.
PIANOS.

BUSINESS ESTABLISHED IN 1856.
Six Years prior to any House of a similar name.

The Decker & Son piano was awarded the
First Premium at the St. Louis Fair, October
the 7th, 1891.

W. T. BOBBITT,
St. Louis Representative
Call and see these Superior Instruments.

Blasius Pianos

THE MOST PERFECT PIANO.

SEE OR WRITE

J. A. KIESELHORST,
1000 OLIVE STREET,
ST. LOUIS.
ABOUT THEM.

SPECIAL NOTICE!

ALL REGULAR AGENTS FOR

Kunkel's Musical Review

Are provided with receipts, of which the
adjoining cut is a fac-simile, save that in
the regular receipts the firm signature of
the publishers is not printed, but written
in ink. Any one giving his subscription
to a person not provided with these re-
ceipts does so at his own risk, as the
publishers WILL HONOR NONE OTHERS, un-
less they actually receive the cash for the
subscriptions.

This notice applies to such as are
strangers to you. Where you know the
party soliciting to be perfectly reliable,
the receipt, of course, is not necessary.

Rec'd 18 of



\$ for one year's subscription to Kunkel's Musical Review,
commencing with 18, Ending with 189

This Receipt is not good unless countersigned by the Publishers:

Kunkel Brothers

Agent.

DRINK "**BARLO**" The Temperance Beverage.
A Carbonated Grecian Tonic.

WM. KNABE & CO.'S



PIANO FACTORY, BALTIMORE, MD.

Grand, Square, and Upright Piano-Fortes.

These Instruments have been before the public for over fifty years, and upon their excellence alone have attained an unenvied pre-eminence, which establishes them as unequalled in TONE, TOUCH, WORKMANSHIP and DURABILITY. Every Piano fully WARRANTED against any defect or re-claim. Illustrated Catalogues and Price Lists promptly furnished on application.

WM. KNABE & CO.

148 Fifth Ave., near 20th St., - NEW YORK.

817 Pennsylvania Ave., Washington, D. C. 22 & 24 E. Baltimore St., Baltimore.

J. A. KIESELHORST,

S. W. Cermer 10th and Olive Streets, ST. LOUIS, MO.

AMERICA'S FAVORITE PIANO, THE Hallet & Davis.

55 years of steady and unexcelled advancement, reaching perfection as near as is possible in the science of Piano making. The Hallet & Davis was the only Piano receiving special mention at the

WORLD'S FAIR

for "Specific Advancement in the Art of Piano Making."

Send three cents for postage and get "Music in Literature."

Catalogues and information mailed free.

HALLET & DAVIS PIANO CO.

BOSTON, MASS.

DECKER BROTHERS PIANOS

Have shown themselves to be so far superior to all others in Excellence of Workmanship, Elasticity of Touch, Beauty of Tone, and great Durability, that they are now earnestly sought for by all persons desiring

THE VERY BEST PIANO.

CAUTION.—All genuine Decker Pianos have the following name (precisely as here shown) on the piano above the keys:

Decker Brothers.

New York.

SEND FOR ILLUSTRATED CATALOGUE.

No. 68 Union Square, - New York.

ESTEY PIANOS ORGANS

They are the Leaders!

The name **ESTEY** is known the world over, and at once suggests honorable dealing, honest workmanship, a faithful fulfilling of all promises and guarantees, and a line of Pianos and Organs unequalled in the world at the very reasonable prices at which they can be purchased. For Catalogues, (free) prices and full particulars, call on or address

ESTEY & CAMP,
916 & 918 Olive Street, ST. LOUIS, MO.
CHICAGO HOUSE: 233 STATE STREET.

☞ Mention where you saw this Advertisement. ☞